

Media Studies

General Certificate of Secondary Education

Unit **B323**: Textual Analysis and Media Studies Topic (Print)

Mark Scheme for June 2012

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Here is the list of the standard annotations:

- > link
- > ruler
- > protractor
- > multi-point overlay
- > highlight
- > off page comment

The annotations which will be used for June 2012 will be:

1		1441	3	Only 3 bullets
2		281	?	Unclear
3		351	C	Characterisation
4		21	Cross	Cross
5		1611	NO	No channel
6		1501	ND	No day
7		1541	NUT	No textual exemplification
8		211	P	No pleasures
9		361	S	No 'Stereotype'
10		851	T	No time
11		1831	TE	Only 1 text
12		11	Tick	Tick
13		1012	Tick+	Development of point

Subject-specific Marking Instructions

The purpose of this unit is to assess candidates' ability to:

Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed **(AO1)**.

Analyse and respond to media texts/topics using media key concepts and appropriate terminology **(AO2)**.

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
Section A	10	40	50
Section B	22	8	30
Totals	32	48	80

These are broken down by question as follows:

Q1 3 marks AO1 knowledge of generic conventions
7 marks AO2 textual analysis

Q2 20 marks AO2 textual analysis

Q3 7 marks AO1 knowledge of representation issues:
13 marks AO2 textual analysis

Q4 22 marks AO1 knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures
8 marks AO2 textual analysis

Question	Answer	Marks	Content
1	<p>Level 1 (0-2 marks)</p> <p>Describe some aspects of the text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p> <p>Level 2 (3-5 marks)</p> <p>States at least one generic feature Shows some understanding of generic conventions Offers some textual evidence (at the top of the band) Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 3 (6-7 marks)</p> <p>States two generic features Shows sound understanding of appropriate generic conventions Offers sound textual evidence (at the top of the band) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 4 (8-10 marks)</p> <p>Explains two generic features Shows thorough understanding of appropriate generic conventions Ideas and arguments supported by evidence Precise and accurate use of terminology Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>	10	<p>Candidates may discuss various features of the extract that fit the conventions of the lifestyle magazine genre, for example:</p> <ul style="list-style-type: none"> • Front cover is dominated by an image of a model or celebrity looking directly into the camera • Sense of direct address to the readers' lifestyle, eg "5 boys you'll date" • Chatty editor's letter • Hybrid contents: fashion, boys, parents, real life stories. <p>Level 1 answers might simply describe the extract.</p> <p>Level 2 answers will state at least one generic feature accurately, with some exemplification lifting the answer to the top of the band.</p> <p>Accurate identification of two generic features, however brief, should reach at least level 3. Use of accurate textual exemplification for two conventions should lift answers to at least the top of level 3.</p> <p>Use of terminology should lift competent answers into level 4.</p>

Question	Answer	Marks	Content
2	<p>Level 1 (0-5 marks)</p> <p>Attempts one or two bullet points Describes some aspects of the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p> <p>Level 2 (6-11 marks)</p> <p>Attempts at least three bullet points Offers some textual evidence from the extract Limited use of terminology Some understanding of connotative effect (at the top end of the band) Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 3 (12-15 marks)</p> <p>Comprehensive range of examples (all bullet points attempted) Offers sound textual evidence from the extract Some accurate use of terminology Sound understanding of connotative effect Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 4 (16-20 marks)</p> <p>Comprehensive range of examples (all bullet points accurate)</p>	20	<p>Level 1 answers might describe aspects of the text with little reference to media language techniques.</p> <p>Level 2 answers might attempt analysis of techniques with only implicit explanation of the effects.</p> <p>Only covering three bullet points usually restricts an answer to level 2. However, if the candidate has attempted all four bullet points, they can achieve level 3, even if one is vague (perhaps contains no examples), so long as the other three are done at top level three standard or above. If the candidate does not know what one media language element means, they should not enter level 3.</p> <p>One example accurately described for each bullet point with an appropriate identification of connotative effect should reach at least the bottom of level 3. More examples and effects should attain higher marks.</p> <p>Level 4 answers will be detailed and, at the top end, sophisticated.</p> <p>Candidates may choose to discuss the same effect across the range of media language or pick different effects.</p> <p>They may, for example, discuss how each of the bullet points creates a sense of informal helpfulness. Thus: the cluttered layout of the front cover with its mix of lines, fonts and colours, the use of sans serif fonts, the breezy, confident and direct address ('You vote! Which Salvatore brother is your favourite?'), and the use of saturated and feminine house colours.</p>

Question	Answer	Marks	Content
	Detailed analysis of textual evidence from the extract Precise and accurate use of terminology Thorough understanding of connotative effect Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.		They may on the contrary, discuss different effects from different media language elements. Marks will be allocated, whichever approach is chosen, for accurate identification of media language in specific examples from the extract, using terminology as appropriate, and clear explanation of connotative effect.

Question	Answer	Marks	Content
3	<p>Level 1 (0-5 marks)</p> <p>Describes some aspects of the extract Shows no or minimal understanding of representation issues – no reference to stereotyping Offers minimal textual evidence from the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p> <p>Level 2 (6-11 marks)</p> <p>Describes aspects of representation in the extract Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself Offers some textual evidence from the extract Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning</p> <p>Level 3 (12-15 marks)</p> <p>Clearly identifies at least one issue of the representation of people and/or lifestyle in the extract Shows sound understanding of appropriate representation issues – accurate use of the term ‘stereotyping’ Offers textual evidence from the extract that exemplifies these issues Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p>	20	<p>Candidates might recognise the stereotypical representation of teenage femininity as obsessed with boys and looking attractive.</p> <p>Other representation issues they might discuss include:</p> <ul style="list-style-type: none"> • The (anti-stereotypical?) ethnically mixed representation • The stereotypical exclusion of older people and those with disabilities • Stereotypically, heterosexuality is the assumed norm • The extract celebrates gossip, having fun, looking good, and being given a helping hand. <p>Level 1 answers might describe some people in the extract, whereas level 2 answers will show some, albeit very limited, understanding of representation. Level 2 answers do not have to explicitly use the term ‘stereotype’ but it must be implied in the answer.</p> <p>Answers that solely describe characterisation with no analysis of representation might earn up to level 2 marks. However, if such answers are detailed and include some reference to, for example, age, gender, ethnicity, body types, class, region or nationality, they can rise into lower level 3.</p> <p>Answers that display a clear understanding of stereotyping by using the term accurately in relation to age, gender, ethnicity, body types, class, region or nationality should attain level 3. Such answers with relevant textual exemplification should achieve higher in the band. However, if an answer is very short or is mostly irrelevant it may be marked in level 2 even though it contains one accurate example.</p>

Question	Answer	Marks	Content
	<p>Level 4 (16-20 marks)</p> <p>Discusses a range of issues of the representation of people and/or lifestyle in the extract, or discusses one or more issues in depth</p> <p>Shows thorough understanding of appropriate representation issues</p> <p>Offers a range of textual evidence from the extract that exemplifies these issues</p> <p>Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>		<p>Level 4 answers may show implicit understanding of ideology and values, offer a sophisticated discussion of stereotyping of one group, or explore effectively the representation of a range of social groups.</p>

Question	Answer	Marks	Content
4 (a)	<p>Level 1 (0-3 marks) Describes the scheduling of one or two comedies Shows minimal knowledge of TV or radio channels and scheduling Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p> <p>Level 2 (4-8 marks) Accurately describes the scheduling of two comedies Limited use of terminology Shows some knowledge of TV or radio channels and scheduling Some understanding of how channels use scheduling to reach audiences Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p>Level 3 (9-11 marks) Describes and evaluates the scheduling of two comedies Some accurate use of terminology Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts Sound understanding of how channels use scheduling to reach audiences Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 4 (12-15 marks) Discusses the scheduling of two comedies Precise and accurate use of terminology</p>	15	<p>The question asks for a discussion of the relationship between institutional context and scheduling practices, on the one hand, and two texts the candidates have studied, on the other. Better answers will focus on how the texts fit the institutions and how they are scheduled. Weaker answers might focus solely on the texts, or simply list facts about the institutions, or give lengthy histories of a programme without any specific scheduling being discussed in detail.</p> <p>Candidates should discuss:</p> <ul style="list-style-type: none"> • the day(s) and time(s) of channels of transmission for the texts • how these time slots would attract the target audiences, perhaps discussing the scheduling of programmes before and after • whether the texts are scheduled on mass audience or niche audience channels/stations • the channels' brand identity, marketing and programme mix <p>Candidates might touch on factors such as:</p> <ul style="list-style-type: none"> • regulatory requirements (e.g. Public Service Broadcasting) • channel ethos and history (where relevant, e.g. the distinctiveness of the BBC or Channel 4) <p>Level 1 answers must attempt to describe the scheduling of a comedy programme to earn marks, but this description might be vague (see below). Answers that fail to state day, time or channel should not normally attain above level 1.</p> <p>Level 2 answers will state the time, day and channel for the programmes and will, higher in the band, attempt to explain scheduling, but this explanation might be brief or not always accurate.</p>

Question	Answer	Marks	Content
	<p>Shows detailed knowledge of TV or radio channels and scheduling with understanding of how programmes reflect institutional contexts</p> <p>Thorough understanding of how channels use scheduling to reach audiences</p> <p>Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>		<p>Level 3 answers will successfully explain scheduling but may be unbalanced, perhaps concentrating on <i>why</i> each programme is scheduled on a channel but not on <i>how</i> (e.g. the day and time).</p> <p>Level 4 answers will address both the '<i>how</i>' and '<i>why</i>' parts of the question thoroughly.</p> <p>Vague descriptions of the channel might include: 'on the BBC', 'on Sky', or 'on ITV'.</p> <p>Vague descriptions of the time might include: 'in the evening', 'after the watershed'.</p> <p>Vague descriptions of the day might include: 'every day' (but do allow such formulations as: 'every weekday' or 'every weekday and again on Sunday').</p> <p>Do not reward disconnected facts such as the first date of transmission unless they clearly add to exploration of institution and audience.</p>
4	(b) <p>Level 1 (0-3 marks) Describes one text Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p> <p>Level 2 (4-8 marks) Shows knowledge of one or two audience pleasures Basic understanding of how a programme offers audience pleasures Some textual exemplification (at the top of the band) Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	15	<p>Level 1 answers are likely to describe the text.</p> <p>Level 2 answers will, at the bottom end, offer little identification of pleasure beyond the text 'being funny'. At the top end of the band answers may include some textual exemplification of one or two pleasures, though this may be limited to character description or vague outlines of the programme as a whole.</p> <p>Level 3 answers will outline two or more pleasures with examples from specific episodes of the programme (though these need not be named).</p>

Question	Answer	Marks	Content
	<p>Level 3 (9-11 marks) Shows sound knowledge of different audience pleasures Sound understanding of how a programme offers audience pleasures Relevant textual exemplification with some detail Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p>Level 4 (12-15 marks) Shows detailed knowledge of audience pleasures Thorough understanding of how a programme offers audience pleasures Detailed and appropriate exemplification Ideas expressed clearly and fluently in well structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>		<p>Answers that fail to give specific textual detail should not normally reach level 4, even if there is a lengthy discussion of pleasures.</p> <p>Level 4 answers will typically balance analysis and exemplification so that each supports the other.</p> <p>Do not reward statements of uses and gratifications theory unless they are clearly used to analyse and exemplify the pleasures of the text.</p> <p>A range of comedy genres might be offered so no list of appropriate pleasures can be comprehensive.</p> <p>Comedy dramas such as situation comedies might be analysed in terms of narrative pleasures such as those of narrative resolution, character identification, or snowballing narrative. Both sketch shows and comedy dramas will offer pleasures of recognition and of familiarity, but sketch shows may offer specific pleasures of anticipating a punch line and playing with difference-within-repetition. Stand-up comedy and other performance-based comedic texts such as panel games may offer specific pleasures such as unpredictability, spontaneity and the danger of watching a performance that might fail.</p>

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